

[illegible]



First of all, thank you.
 Yayasan Tonjo Foundation would not have succeeded in organizing this event without the support of all involved.

We are lucky to have the privilege to learn about Xiamen Dada, from experts from Asia Art Archive who we met as a part of Gudkul's Collective Study.

As usual, we didn't want to enjoy this privilege alone, so we hacked this privilege by inviting other collective or group of friends to create a response together. Those Are:

Broken Pitch
 Gindring Waste
 Indisczinepartij
 Mltv Thrw
 Ruang Gulma
 Sanggar Kalpika
 Sekawan Project
 Sekutu Imajiner
 Serikat Seroja
 Sudut Kantin
 Teater Seriboe Djendela
 Tilarso
 UFUK
 Team Xelam



After this, we will guide you to collection of research writings by our friends who join Xiamen Haha.

First is by UFUK, Xiamen Haha under three lens. The y're our friends which always know better about what we do.



Xiamen Haha Under Three Lens

by @editorufuk | ufuk.pub



Screenshot of Ufuk's experiment with Saidiya Hartman's critical fabulation. We create stories on Instagram just like official articles and put a link to see how many people are interested in opening it. Within 24 hours, at least 18 interested people opened a link that led to Saidiya Hartman's article instead of the image shown. For us, this is a form of criticism regarding the tendency to seek justification from established or seem scientific institutions for a practice that sometimes does not need any rationale apart from the participants.

[1]

Xiamen Haha: Public Space, Pleasure Activism, and Tiny Mutinies

"A day with Xiamen Haha, @tonjofoundation, gave up making an event like this; hence the next occasion we will make a different kind of event; therefore we will give up again and again."

Vandy Rizaldi—a member Yayasan Tonjo Foundation

To put it in a nutshell: Xiamen Haha is a mockery of the art history, meritocracy, and all the nitty-gritty of governmentality regimes. Xiamen Haha is a day-full-of-fun event by the Tonjo Foundation after struggling with the Asian Art Archive's archive of Xiamen Dada. The spirit of being fair and fun starting in your mind seems to still become their doctrine in practice since their appearance as an artwork in the *Karya Normal Baru*, Jogja Biennale in 2020. If two years ago Tonjo was present as a mockery of the funding system in the art world, now they secretly ridicule the justification that the art institution itself has used.

As with Tonjo's signature touch in their series of works, the model of creating a space of shared joy has resurfaced. Their motivation is still the same as what was shown in their last two works, the Yayasan Tonjo Foundation and Tonjo Ria: as a space for participating in having fun. An open space that allows individuals or collectives, who are willing to be involved, to find their distinctive style. Since self-identification is the result, the desire for competition is, even if possible to emerge, irrelevant.

In their previous works, both at the Tonjo Foundation and the Tonjo Ria lottery, the idea of skill was pushed further back as an evaluative measure than participation. They have sown the seeds for this criticism of the meritocratic trap since their work's Yayasan Tonjo Foundation, when just participating in the competition opened the possibility for people to win something. It's a recurring thing in their work that is presented in the form of a lottery: when skill, cleverness, and attractive looks aren't as valuable as luck. This effort to avoid meritocracy is vital as a critique of the works of art institutions that use a merit-based framework. A framework that often ignores inequality in resources and access also allows the meritocracy to work in the first place. Two years later, their criticism went further through "Xiamen Haha."

When placed in the list of experimental models of Tonjo's work, Xiamen Haha is a stimulating effort to note, considering that with Xiamen Haha, Tonjo deals with institutional archives. Just like a meta-joke on the foundation's scheme through the name of Yayasan Tonjo Foundation, "Yayasan" in Indonesian means Foundation, now they take a similar attitude. In Yayasan Tonjo Foundation, they questioned the funding scheme by creating a joke with a name that suggests a solipsistic system. In the end, only the institution will benefit from this funding system. That no matter what form philanthropy brings as an option, it will never be a solution. This seemingly benevolent activity never fosters a critique of the uneven distribution of resources that makes the so-called kindness possible. Using a similar formula, they turn Xiamen Dada into a pun: Xiamen Haha.

This seemingly simple pun can bring a different emphasis. While Xiamen Dada is attached to the anti-art movement, found objects, self-liberation through burning artworks, as well as the impossibility of truth, Xiamen Haha is connected to Tonjo's set of visions: Happiness arena, pop-mutualism symbiotic, amateur, fair and transparent. In other words, the pursuit of freedom in art, as well as resistance, is pursued by means of pleasure. Some will refer to this movement as pleasure activism. Although, for Tonjo, it could be ignored because labelling and justification could be the last thing long after the fun.

The form of pleasure that Xiamen Haha offered was present in the process of embedding in space or instead 'dropping by.' Balai Teknik Kelestarian Lingkungan (or House of Technical Environmental Preservation), hereinafter referred to as BTKL, where Xiamen Haha is being held, is an area of ± 6,100 m² that has been abandoned. After the lab, which was used to check water quality, changed locations, this land was partly used as a parking space. Most of the parts are uncontrollably overgrown with bushes and shrubs. In this non-sterile place, unlike a space in a museum, Xiamen Haha is trying to be presented to the public. Such interesting juxtaposition considering this abandoned place is squeezed by something so bustling: tourist spots and markets. When Xiamen Dada tries to experiment with found objects put into the sterile exhibition room, Xiamen Haha does the opposite: presents the exhibition in the 'found' space.

In Xiamen Haha, Tonjo invited 14 groups to participate in responding to the BTKL abandoned space. The standard is full of amateurship and spontaneity. There are no curatorial references or thematic traps, free as far as one's will and ability. The 14 groups that were invited were not well-established or well-known groups that are often required to participate in various large exhibitions. As a result, various forms of articulation emerged, from turning a pigeon cage into a game room, camping in a former waste treatment area, finding the ugliest-skateboarding-trick competition, presenting market snacks from the nearest market in the form of offerings, wall tagging, theatrical performances, to doing nothing.

The last thing mentioned seems to be something that is not possible in the contemporary art space. If you imagine the art scheme lately, what Tonjo and his friends are doing is a carefree all-day residency. Hence, there's no requirement to produce something—a sort of characteristic deemed impossible in the general art-residency scheme. The idea is *mampir* or drop-in method opens a new conversation because there is no host function in this scheme. A position that usually presents a feeling of being entitled to a particular space. It can be avoided precisely because without any direction provided, imagination can run wild as Tonjo noted before the event, "We give the opportunity for friends to play around responding to space in any way they could imagine, including doing nothing." No rules are there to be broken.

Up to this point, freedom opens up various possibilities, including questioning the idea of public space in the conversation, in the middle of relaying alcohol bottles to each other, between Indisczinepartij, Ufuk, and some of Xiamen Haha's audience in the middle of the Ngasem market stall. As a result, instead of feeling constrained by discourses about public space, participants are also allowed to problematize the concept of public space imagined by Tonjo in their introductory text, "What If Communities Comes into Public Space With Wild Imaginations?" Space, which, if imagined, has a different degree of freedom compared to the space provided by a gallery or art institution.

Slowly the banter of Xiamen Haha will be felt: that the presence of Xiamen Haha is no longer to challenge the institutional framework, which requires institutional arrangements as a means of negotiation but to abandon the institutional framework altogether in practice. To a certain extent, you can grasp that maybe Tonjo uses all kinds of justifications to communicate with institutions but is never present in conversations and practices with fellow art collectives. In other words, the evaluative logic of institutions is not allowed to permeate, guide, or even dictate the articulation of art. The institutional framework thus becomes irrelevant.

In the same spirit, we can understand that Haha in "Xiamen Haha" is not only an onomatopoeia of the sound of laughter but also works as a logical framework. A specific framework emerges to ridicule movements like avant-garde if it only works in the realm of discourse. Meanwhile, at the level of practice, values and the standard of valuation brought by these movements are still

reproducing the value from established institutions that are full of violence. Hence, "Haha" means a mockery of the framework of art institutions that sometimes kills visions like Tonjo's, which stated that "the emergence of diverse and unrelated aesthetic values makes it possible to give birth to new aesthetics, not only in visual aesthetics." All kinds of banter can be tolerated in the corridor of this vision. Because the act of mockery here is often present to ridicule the problematic issues that are irrelevant but still persist through the power of institutions and work because they function, in vain, as a gimmick.

This text, of course, does not intend to glorify and justify the practice chosen by the Tonjo Foundation because it may not be necessary. And, of course, some criticisms need to be slipped in after the excitement with Xiamen Haha. This time, Tonjo has succeeded with various other collectives in creating a shared space that does not need any justification from any other institution to articulate multiple art forms. If this is understood together as a possibility, then one thing needs to be noted. That Xiamen Haha is an effort to create an alternative common space that is independent of any regulatory framework from institutions or government. That next time, we can make this kind of shared space together many times over. Thus, it would be sheer folly for Xiamen Haha to be seen as a marker in a portfolio that used to tempt institutions into pouring out their coffers. Because then the resistance, the tiny mutinies become dull and are perceived as no different from one item in the curriculum vitae.

[Rifki Akbar Pratama]

[II]

Easy Fun-Easy Go: Mampir Senang-Senang with Xiamen Haha

*It should be stated from the outset that: this text is in no way intended to be a curatorial text. At the time of writing this text, at least we who are involved in **Ufuk**, are discussing what's the function of this text when it is installed as a companion to all the visual representations of **Xiamen Haha**, an "artwork" by **Tonjo Foundation (Tonjo)** made as a response to **Xiamen Dada** archive held by **Asia Art Archive (AAA)**. Hell, we even don't actually know for what purpose this text will be utilized.*

But if I can decide, perhaps, this text will function as a letter: a messenger that carries a feeling-based announcement to someone we care about.

When writing about any "art activity" related to the **Tonjo**, it doesn't take long to consider right and wrong. This does not mean that the way the story is told will be unclear. But, how the will on making a text with a "critical" tone shouldn't restrict and shouldn't be a barrier to capturing the "languages" they (**Tonjo**) employ. A language that I later thought to be a unifying language: "having fun (*senang-senang* in Bahasa Indonesia) as entrance". In my opinion, avoidance of using narratives that have a "glorifying" or "romanticizing" tone with the aim of becoming "critical" will make a stark contrast when one tries to understand and write down their articulations. Moreover, involving the regime of prior knowledge, it seems, gives a hegemonic breath to the imagination of the authorship that will be tried out in this letter. It also has the potential to become a regime that perpetuates censorship when new voices, including generational context, emerge and actually, either secretly or overtly, we covet. Denial (whether a little or a lot) of that regime is, again in my opinion, necessary to capture and treat these phenomena as something epistemic. A thing that actually for us, people who may intuitively have great curiosity, want to dig deeper. Use this opening paragraph as a "warning" that the writing will be very much colourized with a glorifying

and romanticizing tone. Although, of course, this is not a standard rule that is intended to inhibit anyone's freedom on retelling anything by writing. It could be that I chose this writing pattern because I choose to go through the *senang-senang* way, using it as an entrance. After all, as noted above, this is simply a letter.

Another thing that needs to be taken as a note when retelling **Tonjo** is how we should also put all those involved in events they initiate equally. Equal in the sense, perhaps, all involved from beginning to end feel and celebrate the initiation with pleasure. Initiation is indeed an annoying word because it seems as if there is a breath of being a leader or being at the forefront spilt in the air of activity. So it must be emphasized that what is meant by initiation here is the function of the initiator as a giver of applause or cheerleader to trusted friends. This initiator function then runs mutually because everyone gives applause to everyone. The line of encouragement is a round-trip, so it's (probably) never self-directed. No uniform was agreed upon from the start and that may not have been the goal. As expressed by Eris Setiyawan (co-founder of **Tonjo**) when we, for the first or second time, hung out in the parking space of the former Yogyakarta Environmental Health Engineering Agency (BTKL) laboratory. He said that he even questioned how far these friends he "invited" to this room could use their freedom to respond to the space. These include the Ngasem Market, Taman Sari, and area Kampung Taman which are adjacent to the place which we will hereafter refer to as BTKL. I think it will be interesting when we describe collaborative things that arise after trust is crossed as unintended teamwork. In the process of working together that we try to start with conditions of freedom and a cultural or emotional code called *senang-senang bersama* (having fun together).

Shouldn't solidarity then begin with personal bonds between its members? Because this new network can happen, frankly, it is made possible by the network previously established by each member of **Tonjo** with the people he invited. When they all get together in the preparatory phase of **Xiamen Haha** (which isn't always fully attended) there doesn't seem to be any hint that then everyone should be close to each other. At least everyone knows each other and is aware that we will both be involved in **Xiamen Haha**. The available offer from **Tonjo** is precisely so that something that they made is not too troublesome for each of them. Another thing to mention is there is no burden for everyone to become someone who is then close to the people and objects that inhabit that space on a daily basis. Suggestions that arise are to *mampir* (stop by): see, feel, and share this shared freedom, once again with *senang-senang* as the entrance.

The next question that comes to my mind is what memories are shared or left behind between these people who *mampir* and everything else in the room? Because even the event itself only lasted for one day, only from morning until late afternoon.

I would also like to use this letter to ask: to whom this togetherness experience through *mampir*: from *mampir* to sit down, *mampir* to make friends, to *mampir* to get drunk really does imprint?

What kind of feeling did everyone involved, from the ones who are silent to the ones who are moving, remember through those brief encounters? (which I won't tire of repeating, with *senang-senang* as entrance)

Is everyone really *senang-senang*?

Do some have more fun than others?

Or, perhaps, there are even those who do not feel the pleasure?

Maybe if this question is answered together, processes like this can indeed become a strong basis for gathering solidarity in other things, as well as an answer to the question of justice if, among us who all feel happy, there are those whose levels of happiness are not as great as ours.

—

The day after **Xiamen Haha**, I visited BTKL again with Eris, who I continued to hang out with at a friend's place after the event. We had breakfast and then walked inside to see what was left. I then approached a group of people sitting around, who seemed (at least to me) to be locals, to borrow matches for my cigarettes.

One of them asked, "What happened yesterday, sir?"
"Just a get-together event, *mas*," I replied to the person.

At least that's my first response that might be one of the answers to the question regarding memory above. A decision to do something through *senang-senang* and using *mampir* as a way of doing it. That's my impression. Do we have the same impression?

This will conclude my letter. The end.

[Hilman Fathoni]

[III]

Place and the Unplanned

The BTKL building in Ngasem is designed as a place to inspect specimens of drinking water, groundwater, waste, etc., from the environmental health sector. As time goes by, where plans only become collided plans, the building is neglected and turns into a different, unplanned environment. It was neglected functionally and physically, but they are still there, with the wild plants and bushes. This natural entity was not planned to be there and grow as they please. The planning and construction of the building itself did not desire their presence. The bushes growing, creeping, filling the walls, iron fences, large research equipment, waterways, carriages, floors, walls, and a strange milling tool whose usage is unknown. They do not necessarily mean taking over the BTKL building, but that's how the articulation of wild plants is; they are naturally unplanned.

In the context of planning, architecture is often approached as an object designed intentionally. However, this understanding forgets other elements of the environment that are outside the decision-making of a planning institution. The environment depends on elements independent of human intentions, such as strange sudden-attack, climate, and wild plants that stubbornly break through the floor. Although this is only one of the determinants, they are always there. These unplanned elements are present around the building and have an apparent effect on the structure (because of time). Visually visible on building surfaces or present in the quality of the air inside, such as humidity or smells.

What visually appears about the place is no need to be judged as beautiful or ugly, but how we appreciate this place that produces a particular experience related to the environment. We can call it everyday aesthetics, which involves the experience of enjoying the environment we visit. During Xiamen Haha's activities, some may appreciate the wild plants that grow thickly, the unpleasant aroma of leaf pieces that we taste, the rich articulation of diverse communities, the architecture of the buildings, and the physical pleasures of walking wigwag. All senses are involved. This perception is partly due to the suggestions presented by the building, which we can contemplate. But it also

works on a more everyday level, less reflective, and that's good too. Being aware of what is ensuing to a building means simultaneously being aware of oneself as a subject who experiences it in the environment it inhabits.

Indeed, there are architects who maintain that nature should not be considered outside of culture. They state that the main task of architecture is to take advantage of what nature offers and protect humans from natural and cultural threats (which are destructive). We can consider the philosophical notion of dwellings that refers to the sensitivity to the sites and situations in which they are found. Dwelling is an activity and therefore cannot hinder but must include changes to the site as found or endowed. Humans are always included in the place, like the plants. We are not outsiders of the place, but we appropriate it and become appropriated.

Besides the naturally unplanned, there are dimensions of the environment that are socially unplanned, such as how human life adapts and remodels the environment in unexpected ways. Xiamen Haha's activities also play a role here, although it's not exactly the same as natural ones (that's because we can't grow in the middle of the cement floor, photosynthesize during the day and breathe carbon dioxide). How the action takes place there and how the participants interact is a form of unplanned social articulation, at least outside the plan or use of the BTKL building. Like the flow of nature itself, little sparks of unplannedness provide another everyday experience. Perhaps this could be seen as an activity of "claiming public space" by citizens. Like the murals on the walls say. But the abandonment of buildings is also a blessing for any assemblage. We are one of many actors who take on the function of "care", cultivating the environment and not just dwell it, even ignoring it.

[Khoiril Maqin]



So that's writings from Ufuk, they mention about our introductory text, which you can find on the next page.

What If Community Comes With Wild Imagination of Public Space?

— Tonjo Foundation

Starting from 2021 until now, we have participated in hanging out at Gudskul Collective Studies # 4. Gudskul Collective Studies itself is a 1 year learning and sharing program that is open to various communities in the arts.

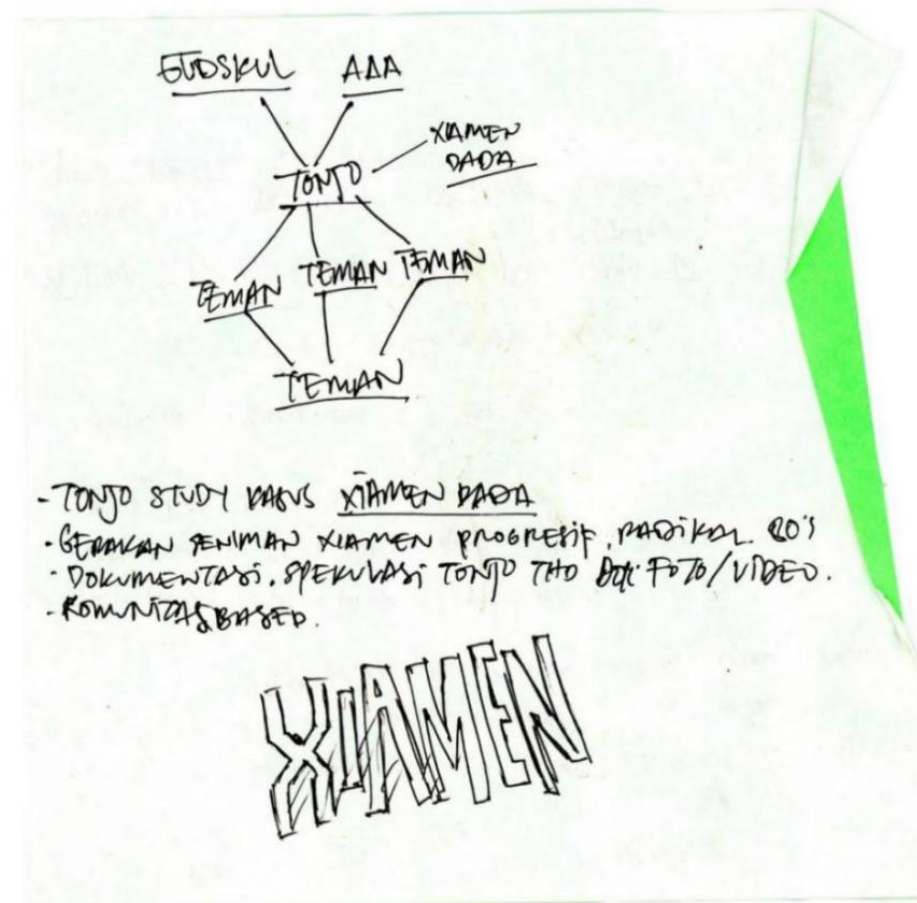
The online meeting managed by Gudskul brought us together with cross-regional collectives, such as Omnispace from Bandung (Indonesia), Pangrok Sulap (Malaysia), Load Na Dito (Philippines), Salikhain Kolektib (Philippines), ba-bau AIR (Vietnam).), Scutoid Coop (Taiwan), and Bishkek School of Contemporary Art (Kyrgyz Republic). During one of the class sessions, we had Asia Art Archive (AAA) present as a presenter. The interesting thing is, AAA provides several examples of case studies from their archival documents for us to explore and use as material for work for each group in this collective study circle.



Xiamen Dada Burning Incident (AAA archive)

Long story short, we chose the case study of Xiamen Dada, an art movement that was considered radical and progressive in the 1980s in China. Through this case study, we found three important things, namely opportunity (privilege), documentation, and public space. First, we think that what Xiamen Dada is doing is an opportunity that not all artists can afford, such as burning their own art. Second, the photo and article documentation archives on the AAA website are of interest to us. Third, public spaces such as land landscapes and high-rise buildings were chosen to be spaces where these iconic works are documented.

After viewing Xiamen Dada's archives, many questions arise in our minds. Did they get drunk before burning the work? Who buys gasoline? Then who lit the fire? Then after that, who is the candidate for the rich who keeps the ashes from the burning works? How do the people around you react? Or, what other things happened besides what was recorded in the camera lens?



Tonjo Foundation framework (doc. Tonjo)

Syahdan, we manifested the three findings into an activity. In its activation, we collaborate with interdisciplinary friends in Jogja and its surroundings, such as Ufuk, the Serikat Seroja , Indisczinepartij, the Sudut Kantin, and others. Later, we will display the results of this project at the Asia Art Archive library, Hong Kong.

We chose a place that used to treat the city of Jogja's waste water, which is located in the Taman Sari tourist village area, Patehan, precisely behind Ngasem Market. Local residents call this place by the name BTKL. The place is now a vehicle parking area for visitors and local residents.

We are interested in the interconnected ecosystem in BTKL, for example, such as the daily activities of residents around markets and tourist attractions. We studied the history and stories about the BTKL space itself with local residents. As a habit for us, we did this work practice together with the friends. We gathered together and got to know each other at BTKL.



One of the abandoned rooms in BTKL (doc. Tonjo)

We give the opportunity for friends to play around responding to space in any way to the place, including doing nothing. Not to forget, we also visited libraries and regional archive centers for written or drawing archives. The big idea is again on the concept of redistribution, only that what is being distributed this time is opportunity, not money or goods.

We are targeting this project to be held at the end of May of course according to mutual agreement. In this event, each community will respond to space with a wild imagination. We will capture the event and then present it in September 2022 at the Asia Art Archive.

We prepared several outputs such as three fiction videos, written releases, and various visuals/illustrations which will later be installed on the pillars in the AAA library. We provide three pillars for video documentation, we fill the other pillars with written and illustrated publications. Everything is the result of the collaboration of Tonjo with other friends. Therefore, this activity is not solely a project of Tonjo, but also a project for anyone who attends and is involved in it.

Just like when Tonjo was suddenly presented with digital archives, sketches, photos, writings, and video interviews of actors in the context of Xiamen Dada, we also imagined that the audience who came to the AAA library would later explore and speculate with themselves after viewing the works. the work presented by Tonjo and his friends.

For Tonjo himself, there will always be wild imaginations that question the pre/post-event conditions, such as in the burning of works or the withdrawal of the National Art Gallery building. Tonjo thinks that the idea for the BTKL project is a kind of Dadaism movement today, so that a little or a lot, good or bad, the emergence of diverse and unrelated aesthetic values makes it possible to give birth to a new aesthetic not only in visual aesthetics.

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Mr. Anthony Yung from AAA, tells us that Xiamen Dada Burning is very well documented. We push the idea of documentation further,

along with this publication you can find a very cool video from Sekutu Imaginer,

And there's video from Sudut Kantin Project, they also made a journal about it. Below is an excerpt from Sudut Kantin's journal which tells us details of what happened on Xiamen Haha.

Each group involved in this Xiamen Haha event has a variety of views and imaginative sides. For example, Broken Pitch, a group of multidisciplinary young people who like to make this playground have a unique and imaginative concept. They built a skatepark with artistic decorations, and some of the areas they manage were worked out with colors.



In other areas, there are friends such as Teater Seriboe Djendela who performs theater performances and Team Xelam builds a discussion room with a camping theme. This event is open to the public and opens impromptu performances for those who want to appear and share any ideas. No one will forbid it, it's precisely those moments that Xiamen Haha wants to show.



So many ideas that are channeled will make Xiamen Haha have various lives and imaginations. The scene was recorded when one of my friends spontaneously performed an unexpected performance. He appears brave and barely even cares about anyone around him. The young man with long hair stood up straight and took off his clothes one by one leaving only shorts.

Appearing confident, the young man then cleaned himself by splashing paint on his body. Using black paint, the young man then leaned back and rolled around, even as an expression he began to blend in with the wild plants that grew around him. It's a unique and absurd appearance.



Several other interdisciplinary friends are also busy with their creative work, some are drawing activities in the area around BTKL. the various kinds of sketches they drew were then exhibited in the corner of the room at BTKL.

Some interdisciplinary friends focus on documenting events to find information by conducting impromptu investigations on the Xiamen Haha event. Some recorded activities will later produce various kinds of output such as writing, videos, and visuals/illustrations. All of these outputs will later be curated and exhibited at the Asian Art Archive, Hong Kong.

The event was delayed because it was raining in the BTKL area, but the Xiamen Haha event had to continue under any circumstances. So that the planning that should have been used to activate the skatepark was delayed for a moment. Then the impromptu event reappeared by conducting an around-the-clock exhibition session in the corner of the BTKL room and then continued with an experimental performance from Kiki Kemaki.

After a few minutes of resting and mingling with various groups, the rain started to stop pouring down the BTKL area. Hurrying up Xiamen Haha's peak event began to resume swiftly. Each group was immediately put in their respective positions.

Still, with a creative spirit, the skatepark event is the most awaited moment for all parties involved. Taking place using diverse ideas and imaginations, this culmination event begins to smolder when there is a blazing fire. This indicates that the BTKL event will soon end and will be the closing prayer after the event.



**Utilization of public space are big concern in our works, below an excerpt from Serikat Se
roja works *Assalamualaikum, bapaknya ada?***

Assalamualaikum, bapaknya ada? is our intuitive response to the neglect of space and time BTKL (Environmental Health Engineering Center) Yogyakarta, which is the place you are stepping on right now. Through a bit of data and archive traces that we got, one of which was the Provincial PUPR Letter // Page: Plan for Structuring the Yogyakarta Kraton Tourism Area // 26/04/2000, BTKL was asked to relocate to carry out the arrangement of the Yogyakarta Kraton tourist area. In this plan, the land is needed for a tourist parking area which technically has to move the BTKL office and laboratory building which is in the Ngasem Market location area.

More than 10 years ago, after BTKL Pasar Ngasem was relocated; In accordance with the initial mandate and objectives, BTKL is now being used as a parking area for Ngasem Market and Taman Sari. Unfortunately, the former buildings, offices, and BTKL water waste management were left abandoned and neglected. Frankly, we also ask who is authorized and responsible for managing the former relocation of BTKL Pasar Ngasem, this matter is the problem in this work. "Assalamualaikum, bapaknya ada?" as a header, is an idiom we use in reflecting on the matter.

Unexpectedly, this problem bothered us a little. Behind the beautiful visuals of Taman Sari, you can see for yourself with the naked eye; the abandoned area, aka gloomy AKA gloomy with vines that almost cover most of the BTKL area, really made us wonder why the area was left abandoned. However, interestingly, local residents organically responded to the neglected BTKL area by utilizing several abandoned spaces. One of them is a chicken coop and a pigeon coop, which are indirectly a practice of changing the function of space. Through the response to the transfer of function that is actualized by local residents, we capture this pattern and adapt it into this work. With the existing space, the space for the conversion of the chicken coop is formed and developed into a human living space. Then the unity of space is a form of our critical manifestation of the neglect of BTKL.



So that's Xiamen Haha in writings. Last but not least, below is an image from Tilarso. He couldn't attend Xiamen Haha but send us a very lovely response from kilometers away.

